DOCUMENT RESUME

ED 067 676 CS 200 152

TITLE	Senior Secondary School English 1966: English 11.
INSTITUTION	British Columbia Dept. of Education, Victoria.
PUB DATE	66
NOTE	40p.
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Course Content; Curriculum Design; *English Curriculum; *Grade 11; Lesson Plans; *Teaching Guides
IDENTIFIERS	British Columbia; Victoria

ABSTRACT

The English language program presented embodies the research of English language scientists since the beginning of the century and has been designed to increase the student's ability to use the language. This curriculum guide for the teaching of English at the eleventh-grade level is presented in the following manner: "The Language Programme for Secondary Schools," "English 11 - General Introduction," "English 11 (Language)," "English 11 (Literature)," and "Language Reference Books." (Author/JF)

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

ED 067676

PROVINCE OF BRITISH COLUMBIA
DEPARTMENT OF EDUCATION
DIVISION OF CURRICULUM

SENIOR SECONDARY SCHOOL ENGLISH 1966

ENGLISH 11

Issued by Authority of the Minister of Education

VICTORIA, B.C.
1966

FILMED FROM BEST AVAILABLE COPY

CS200 152

ACKNOWLEDGMENT

The Department of Education gratefully acknowledges the work of the following people, all of whom have served as members of the Secondary English Revision Committee in connection with the preparation of this bulletin.

Mr. F. Bertram

Mrs. A. Cail

Miss M. Conibear

Miss P. Dover

Mr. M. Gibbons

Mr. M. G. Gillander

Dr. V. G. Hopwood

Dr. D. Macaree

Mr. P. G. Penner

Mr. J. Sutherland

TABLE OF CONTENTS

	Page
The Language Programme for Secondary Schools	1
English 11 - General Introduction	11
English 11 (Language)	14
English 11 (Literature)	26
Language Reference Books	37

THE LANGUAGE PROGRAMME FOR SECONDARY SCHOOLS

A. General Statement

The English language programme for junior and senior secondary schools has been designed to increase the student's ability to use the language. The programme embodies the research of English language scientists since the beginning of the century.

From the mass of evidence presented, a set of principles has been established to guide the selection of materials and provide the kind of emphasis which should be given to the essential aspects of composition. These principles are as follows:

(1) One of the best ways to teach writing is to encourage the habit of reading so that the student may have a background of ideas; and the practice of writing and of careful revision so that he may express his thoughts clearly and precisely. Since imitation, as well as practice, is essential, good writing requires wide reading. In addition to the need to read and to write, there is the need to reconsider and to rewrite.

(2) A deeper understanding of the nature of our language can be achieved by the use of the historical approach to illuminate the study of the dictionary, of grammer, of usage, of style; in fact, of all aspects of language study. An historical dimension to the study of language should help students to see English as an important part of their culture rather than as a series of repetitive and seemingly unrelated exercises in mechanics, spelling, and paragraph writing.

(3) The term "grammar" must be understood as a word referring to the description of the structure of the language, and not as a term describing the uses to which language is put. Grammar is descriptive, not prescriptive. Its function is to explain how the language works.

(4) Usage is the basis of prescriptive comments on language, and what is prescribed should correspond to the actual usage of established writers and speakers of our own time and place. Usage is a guide on each particular linguistic occasion.

(5) Oral expression should receive more emphasis than it has been receiving. In a linguistic sense, both in historical perspective and in frequency of use, speech is primary and writing is secondary. Giving oral expression its due place nevertheless should not obscure the fact that the teaching in the schools is primarily of writing and reading, and that more care is needed to develop efficient writers than to train effeccive speakers.

(6) Proper testing and measuring techniques are essential to the implementation of the programme. Much value will be lost if testing and marking remain the major concern of English teaching. Many testing procedures for composition should be suspect. A language test that consists of one-word answer questions, matching questions,

multiple-choice questions, scrambled paragraphs, and so on is obviously not testing language facility. Examinations in language should be made in such a way that the evaluations are based on the student's actual writing and speaking.

B. Oral English

Oral work has for too long been relegated to a minor role in English programs. It was assumed that, since everyone "speaks" and "listens", no formal training was required. Such is not the case in an age where telephone, radio, tape-recorder and television have become essential for the conduct of business and the dissemination of information, propaganda and entertainment. With the likelihood that these already heavy demands will increase as technology advances, the need for training in oral skills is now imperative to insure that students become masters not victims of speech.

The purposes of such training will be to stimulate interest in the effective use of the voice, and to improve the informative, critical, and appreciative listening skills. These goals will be achieved only if the two activities are both methodically and efficiently taught and tested. Without clearly defined and planned objectives, the teacher is likely to pass over oral work as being too nebulous to teach; without specific testing, the student is likely to dismiss it as unimportant to his general academic progress.

Even though oral work is time-consuming, and necessarily takes place in class time, it must be taught and tested. Every normal classroom provides opportunity for such training: a speaker must have an audience; the audience listens to a speaker. All such situations should be made purposive.

C. Written Composition

> The good writer worries about organization, about form, about having no clear-cut purpose in his writing, about not being specific and to the point, whereas the poor writer is concerned about his punctuation, about spelling, vocabulary, and all sorts of mechanical matters. (James R. Squire, "New Directions in Language Learning", Elementary English Journal, National Council of Teachers of English, Champaign, Ill., October, 1962.)

For most purposes writing in composition classes should be on the Good Standard level, although there may be a deliberate modification of this level for particular assignments. The art of writing should be considered as the art of learning to express oneself effectively in the dialect of literate people in the English-speaking world. It is important that a student understand this notion of levels of usage and be certain of just what it is he is attempting to do.

It cannot be assumed that the teaching of writing will be easy or that students will necessarily demonstrate dramatic improvement in their writing ability. Nonetheless, encouragement and regular practice are the only assurance of progress toward mature expression. Teaching composition may be difficult, but the teacher must approach it as

something that is possible, keeping in mind that what students write is just as important as how they write. And fundamental to whatever else he does, the composition teacher must make it clear that good writing is a matter of good thinking; that sloppy writing, although it might involve lack of facility with the mechanics of language, also involves sloppy thinking. Teaching the "how" of writing will involve giving students a wide variety of concepts regarding organization of ideas, development of ideas, sentence structure, word selection, punctuation, as well as techniques involved in particular prose forms.

(1) Process of Writing

Writing, for all that it may be governed by rules and standards, is not written by means of rules and standards. Writing should be approached as both a craft and an art, and not as a mere mechanical process. Nor is it a contradiction to suggest that writing is a process.

To guide most students in their writing, the following pattern is suggested: selecting a topic, limiting a topic, gathering material, selecting material, organizing material, developing ideas, writing first draft, writing revised draft, writing polished draft. At times the gathering and selecting of the material will take place internally rather than externally, but the steps must be taken.

(2) Types of Writing

In the senior grades students should be encouraged to write paragraphs and essays containing more than mere personal narration or simple description. The composition teacher should be aware that the central aim of the composition program in the secondary schools is to teach the student to develop complex ideas maturely. It is true that there will be some students who will never by very proficient at this, and it is perhaps best that the teacher should not expect them to be. Further, there will be students who are ready to attempt complex expositions well before the others in their class. These students should be encouraged to do this. In the type of writing that is given to students, the teacher must keep in mind the wide range of writing ability that will inevitably exist in his classes.

(3) Categories

It seems advisable to set aside the terms "narration", "description", and "exposition" as names of the categories of writing that students will do, since most natural writing is in reality a blend of these three types. The above trilogy of terms should be replaced with a wider range of categories, such as is suggested by the following list of paragraph or essay topics: personal experience, personal opinion, factual report, character sketch or profile, precis, critical review, literary analysis, speech, letter, and so on. What is important is that the student realize before he begins to write just what kind of assignment he is attempting, and what the intentions and limitations of that assignment are.

The term "creative writing" should perhaps be discarded since it is made to mean both so much and so little. "Imaginative writing" is a more appropriate term. It is not just a matter of terminology, since all writing is, in a sense, creative. It is true, though, that some types of writing demand more imagination than do others. The writing of poems, stories, plays, and verses may be happy increments from a course in composition, but they should be individual, self-generated assignments. We can be justified in expecting all our students to develop some degree of facility in expository writing, but we cannot expect to demand that they write lyric poems or short stories. It should be further realized that exercises in imaginative writing done by students should be evaluated in a much different way from other writing assignments of the course. No mark or grade for a poem or story need be given. It is enough if the teacher accepts, encourages and offers suggestions for improving the poem when asked. The decision to revise should be left up to the writer. In establishing a student's grade the teacher should feel free to take into consideration imaginative writing done by the student.

(4) Topics

Good topics are the best means of helping the student to be articulate. A wide variety of topics imaginatively presented and discussed will help the student find something specific to say. Such assistance is the teacher's chief contribution to the writing assignment. Thus a topic such as "An Experience that Changed My Attitude" will probably elicit from the class a more specific and natural response than would the topic "A Fishing Trip". It must be remembered, however, that either topic will serve if the teacher has the ability to ask the right question, give the right brief hint, make the right suggestions so that the student who claims he has nothing to write does find within himself something he is able to say.

When composition assignments are used as part of an examination - as they inevitably must be - instructions and suggestions will need to be more specific than in everyday classroom assignments. Alternatives should be offered, and the topics given should always be within the range of the students who are asked to write on them. Composition teachers must be realists: they themselves should be able to write easily on the topics they assign.

(5) Standards of Writing

A specific standard for what is to be considered good writing is not included in this bulletin. What should be stressed, however, is that good writing is not fancy writing, that good writing is not over-written. Acceptable writing employs the most natural and direct means possible for expressing an idea.

(6) Relations with Literature

Literature can provide some of the stimulus, the theme and the models for composition. Writing about literature can take many

forms ranging from simple comments to critical reviews, or perhaps even imitations or parodies. What is important is that the teacher integrate the study and discussion of literature with writing activities.

(7) Frequency and Length of Writing

In an ideal composition course, every student would write something every day. For obvious reasons, this is an ideal impossible to attain. Certainly the students should write as often as possible with a minimum of 20 pieces a year. These will be composed under a variety of circumstances - in class, at home, on examinations, in the library under the teacher's direction. They should be viewed as a teaching and learning device, not merely a measuring device. The length of the assignments will vary, but the bulk of them will be short (150 to 300 words).

It is strongly recommended that the writing part of the English courses be considered as having somewhat the same function as the laboratory part of the science courses. Each is an integral part of the complete course. Each requires a record of what has been done. Every student in English should be required to keep a cumulative folio of his writing.

(8) Marking Compositions

Marking compositions is an exercise in diagnosis. It is intellectually the most demanding and also the most time-consuming task of the teacher of composition. Each teacher will therefore employ a variety of techniques suitable to the demands of the assignment.

The most effective diagnosis results when the teacher and the student sit down together to consider the student's writing. These formal personal conferences may be difficult to arrange but even the briefest verbal comments to the student can be valuable.

Where such conferences are not possible, other methods must be used. One method is to read and grade the paper and assign it some arbitrary mark on the basis of a scale that is understood by both the student and the teacher. This method is of limited use, but it can be employed occasionally throughout the year, particularly for assignments written on an examination.

Another possible procedure is for the teacher to indicate errors by means of some set of symbols understood by his students. This approach can be effective if the errors are carefully corrected by the student.

Finally, the marker may make specific and positive comments regarding the strengths and weaknesses of the student's composition. This is certainly a difficult marking procedure but is most useful, particularly when the student is also asked to revise his essay in the light of the comments made by the marker.

Whatever method is used, there must be a clearly established standard with which the student is familiar. This standard can be demonstrated by pieces of writing that are acceptable at the grade level.

Many teachers are in favour of assigning two marks to a composition - one for content and one for style of expression. It is debatable whether anything is gained by this procedure, for good writing is inevitably a blend of content and expression. The student who has said nothing without error has still said nothing, and the student who has expressed an idea inaccurately or awkwardly has failed the purpose of writing, which is clear expression.

D. History of the Language

> The structure of a language guides the structure of thought in that language. Knowledge of our thinking processes, as well as of the history, development, and subtly changing relationships of the segments of our language, is part of the intellectual equipment of a civilized adult. To trace these developments and show these relationships, to describe the grammar and to analyse the idiom belong to the teaching of English. (George Winchester Stone, Jr., Executive Secretary, The Modern Language Association of America, in Issues, Problems, and Approaches in the Teaching of English, Holt, Rinehart and Winston, 1961.)

Any study of the history of the English language is justified by its inherent interest. The story of the development of English should cause a teacher little worry, since the story has much to recommend it just for its own sake. In addition to this general interest, the teacher can feel assured that some knowledge of the history of English will increase a student's understanding of his native tongue in several specific ways:

(a) It will help him to understand why English is orthographically complex.

(b) It will help him to understand why the vocabulary of English is so rich.

(c) It will help him to become aware of why there is often such variety of idiom and pronunciation.

(d) It will bring home to him the fact that change is inevitable in any language.

(e) It will help him to realize what is meant when it is said that English has a relatively uncomplicated grammar.

E. Grammar

> For the past century and a quarter there has been a science of language linguistics - soundly based and rigorously controlled in its operation, as any science ought to be. As is the case

> with many newly developed intellectual disciplines, there has come to be a considerable lag in the application of this body of scientific knowledge about language to the practical and everyday schoolroom situation. Even today the definitions, the judgments, concerning the status of specific expressions and language items, the concept of how language is to be learned, and indeed the attitudes toward the function of language in society which appear, either overtly or covertly, in most school textbooks reflect the neo-classical orientation of the 18th century, the pre-scientific age as far as the study of language is concerned. (Albert H. Marckwardt, Introduction to Paul Roberts' Understanding Grammar, Harper, N.Y., p. IX.)

It is realized that there are a number of types of grammar, each one adequate for explaining in part how the language works, but each one containing certain limitations. The grammar that is to be studied in British Columbia schools has a structural emphasis, but makes use where possible of traditional terminology. Therefore it should explain the workings of the language more adequately than the unrealistic Latin-based grammar of the past.

There is a lack of convincing evidence that the formal and descriptive study of a grammar of any type will measurably increase the ability of young people to write better, although it is conceded that a knowledge of grammar may help more mature writers to perfect their styles. The study of grammar may help a student clear up some particular problem of expression, or it may help him to see his language as a specially patterned sound structure, or it may assist him to see that English is a particularly subtle means of communication, or it may even help him to see his language as a culture, but grammar in itself will not help him speak or write better. The English teacher's special concern, therefore, should be with the role that grammar is to play in the teaching of composition.

Students in the junior secondary grades learn that a study of the structure of their language does have value in itself, for the ability to recognize parts of speech and the common sentence patterns gives them a set of terms that will enable them to discuss some of their language problems. In the senior secondary grades, students should continue to use this knowledge.

F. Usage

> Even now we may go so far as to say that the majority of us are secretly wishing we could say, "Who did you see?" It would be a weight off our unconscious minds if some divine authority, overruling the lifted finger of the pedagogue, gave us carte blanche. But we cannot too frankly anticipate the drift and maintain caste. We must affect ignorance of whither we are going and rest content with our mental conflict - unconscious acceptance of the "whom", unconscious desire for the "who". (Edward Sapir, Language, Harcourt, N.Y. (1922), pp. 156 - 157.

It is assumed that most teachers of composition will be aware of the doctrine of usage; that is, they will be aware that correctness in language matters is not related to what certain people say must be said, but to what certain people actually do say. The certain people referred to in the second instance are the literate minority of our nation - established writers, speakers, editors, and officials whose level of speech we refer to as Good Standard. This notion of usage is in direct opposition to the idea that grammar determines usage or that there are fixed external rules concerning the way a language must be used. It is to be stressed, however, that the doctrine of usage does not open the gates to linguistic chaos. A standard does remain, but it is the standard of actual practice of the best users of the living language, not the standard of unrealistic arbitrary dogma.

Several conclusions follow once we accept the doctrine of usage as the basis of our teaching of language. First, there follows the notion that language is in constant slow change, and that it is necessary for us to adjust our standards as usage practices change. A distinction between "it is I" and "it is me" that might have been necessary 50 years ago can now be disregarded, since it is not a distinction that is made in actual usage. A similar situation prevails in matters of pronunciation. Where once we might have insisted on pronouncing "arctic" as "ark tik", we now allow "ar tik". Second, there follows the notion that in some areas of language there is choice between competing forms. Since some teachers will inevitably be more conservative than others, the students should understand the doctrine of usage so that they will understand the reason for this choice. A student who realizes that there are certain areas of expression where a new form has not completely overcome an older form will not be troubled because Mr. X says thus and so, and Mr. Y says something different. However, the students should understand that there are definite areas where usage is specific and where instruction is not only possible but desirable. It follows from this that the good composition teacher will himself continue as a student of the language so that he himself will be in a position to point out what standard usage actually is, what standard usage is not, and where there is a division of usage. Third is the notion of levels of usage, on which usage teaching must be based. Particularly to be stressed is the idea that what is acceptable in speech is not always acceptable in writing; for example, we would say "pretty good", but when writing on the Good Standard level, we would write "quite good". Levels of usage to be distinguished probably would be Formal, Good Standard Written, Good Standard Spoken, Colloquial, and Substandard.

The key to usage teaching is the doctrine that there is in our country and in our time a rather rigid standard of expression. One of the purposes of education is to learn the standard speech patterns of our community; one of the purposes of the composition course is to teach these patterns to the students in such a manner that they will see the virtues of mastering them.

G. Punctuation

In spoken English the rise and fall of the voice, the natural pauses in speaking, group the words in their proper relation to

> one another. In written English this grouping must be indicated by the various marks of punctuation .... Proper punctuation (then) is an integral part of writing a sentence just as the proper arrangement of words is .... The amount of punctuation should vary with the length and complexity of the writer's sentence. (Platt, Harrison, Jr., American College Dictionary, Random House, p. 1426)

The doctrine of usage applies to punctuation as well as to syntax and vocabulary, although punctuation does have the double aspect of being used both for formal and functional reasons; i.e. to replace the pauses and intonation of speech. Punctuation is in some cases not a matter of absolute correctness; there are many situations in which punctuation involves a choice between two possibilities, depending on the writer's intention and style. The teacher must make his students aware that styles of punctuation can and do change.

Understanding the purpose of punctuation will improve writing. Stress should be placed on hearing the punctuation marks, except, of course, when convention dictates their use. Students should also practise reading their compositions aloud so that they themselves will "hear" the places where punctuation marks are required to ensure clear meaning.

H. Spelling

What is of primary importance is that students develop a clear picture of their own spelling abilities and deficiencies, as well as an understanding of the importance of careful spelling in all written work. It is the teacher's responsibility to help the student assess his own spelling weaknesses, learn the steps he can take to overcome them, and develop habits which will enable him to maintain standard spelling in the final drafts of his written work.

It cannot be stressed too much that at all levels one of the best guides to efficient spelling is the notion of oral syllabication. This should be considered fundamental to all spelling instruction and may be used as an effective means for the student to make direct, practical use of the dictionary.

I. Vocabulary

The Junior Secondary Programme has encouraged students to be curious about their language and its vocabulary. The teacher of Senior English, therefore, will contribute most to the development of his students' vocabularies if he fosters in them a continuing interest in words, a desire to possess new words. The very richness of English vocabulary and its many words with curious etymologies are the teacher's best resource in the teaching of vocabulary, but no teacher should forget that he himself can be one of the most powerful sources of vocabulary development for his students. By the judicious use of new words (used either in a context that makes their meaning clear or accompanied by a succinct definition), the teacher can continually and naturally cause an increase in the words that his students can recognize and eventually employ.

Imaginative teachers will discover many different ways of helping their students meet new words. The reading done in literature classes will be an obvious means, although the literature should not be taught as a mere means to vocabulary development. Study of prefixes and roots from Greek and Latin, studies of families of words, studies of antonyms and synonyms, studies of words with particularly interesting etymologies will all contribute specifically to vocabulary study. Words should be studied in context, of course, and the actual use of the word rather than inflexible dictionary definitions should be stressed. Occasionally, too, a teacher may wish to challenge his classes with words just beyond their normal vocabulary range. Such words should be chosen not because they are rare or exotic, but because they are words that will eventually become a natural part of the student's vocabulary. Further, guidance should from time to time be given to help students to understand more precisely some of the words that are in a sense part of their vocabulary. Studies of how certain synonyms are actually employed will be useful here.

Since context plays such a significant part in meaning, the concept of verbal contexts should be made clear to every student. This can be done in conjunction with literature teaching. Teachers should urge students to try to tell the meaning of a new word from the verbal setting in which they have found it rather than always from the dictionary. But it is axiomatic that the development of a clear understanding of the function of a dictionary and the development of the dictionary habit will pay particular dividends, not only in vocabulary building, but also in all other areas of composition teaching.

ENGLISH 11

General Introduction

An improved curriculum in English requires more than a change of organization and textbooks. The views upon which the courses are based must be changed. Fortunately, enough new knowledge is now available to make it both possible and imperative to replace the dangerous over-simplifications deeply embedded in the old material with insights closer to current scholarship in linguistics, semantics, rhetoric, and literature studies. The revised courses must reflect not only the present state of knowledge in each of these branches of English study, but also the principles common to all operations of language.

Although teachers realize the necessity for unit organization and separate practice in the teaching of oral and written composition, of reading, and of literature, they have always deplored the fragmentation into isolated discrete activities of what should be a unified and indivisible subject. The means of integration is, of course, the language itself. But to exploit the means, teachers will need to become students themselves and bring themselves up-to-date. In many instances, even the material of the revised courses will be as new to the teacher as to his pupils. For some time this has been the accepted condition of life for teachers of science and mathematics; now to an even greater degree it is the condition of the teacher of English. Knowledge in English is no more static than it is in Science. The teacher must accept this challenge and act on it.

Language - both means and end

The unifying element of the study of English is the language itself. Each poem, each piece of prose, is an operation in language. Each demands sensitivity to the language in it for enjoyment, discovery, and full understanding. Each requires some knowledge of how language works literally and implicatively, logically and emotively, if the student is to respond to the art of literature or to improve his ability to use language effectively in speech and writing. The student must see literature as language in action, as verbal art in which form and substance are significant elements in the interpretation of the idea of the work. He should therefore be encouraged to consider how the composition of the work, its structure, diction, and even punctuation contribute to its total meaning as a piece of literature. Too often he is asked merely to paraphrase what the poem, the story, or the essay says and thus is not brought to see its literary and compositional aspects. Too often he studies only his notes or the teacher's rather than return to the piece itself for increased understanding and enjoyment. Similarily, without concentrating on language and getting some knowledge of how language is used in expressing, in communicating, in controlling and in thinking, the student cannot fully develop the perceptive attitudes he needs in the intellectual act of writing, for at every point the writer must choose among the alternatives which the structure of his language allow him. The ability to make these choices effectively constitutes good writing; the ability to respond to these choices constitutes good reading.

Finally, language study is more than a means to the important ends of improving the student's skills in composition and in the interpretation of literature. Language is uniquely human behavior and its study reveals man's nature. There are therefore many things in language worth studying for themselves, in the same way that we find some familiarity of science essential for our understanding of the world we inhabit.

Relationship of Theory to Practice

What happens when this perspective on language is lost? All kinds of secondary and irrelevant activities begin to masquerade under the name of "English". Instead of a unified approach in which literature and composition combine to encourage mastery of language, English study, even with the best intentioned teachers, becomes a grab-bag of isolated activities. Usually the student comes out of this experience with a restricted view of both composition and literature. He gets a questionable package called "usage" consisting of the do's and don'ts of the language etiquette and the naive notion that the words of English are the offspring of a genteel union between the grammarian and Emily Post, and, of course, fully and decently clothed in meaning at birth. It is well to remember that the sensitivity and good judgment needed for the habitual use of effective standard English are best developed through the study of the history of the language, through the habit of reading, and by the imitation of the best in modern speech and writing. Without the perspective on language, the teacher, who wants to help the student to use habitually, freely and comfortably the language of educated people, tends to give him instead only repetition of bits and pieces of technical guidance with the emphasis on "rules" and the easily spotted error. With the revised perspective the student's experience becomes one of deliberate training in observations, constant reading, and frequent discussion to the point where the pressure to communicate the "what" demands the development of the "how".

Fortunately, literature is powerful enough to withstand much of the busy work imposed on students in its name - the regurgitation of pseudo-literary information, the memorization of notes, the matching of authors and titles, and the hunt for similes. Attention to language however keeps the literary work at the centre of the study of literature. Each literary work is a unique world of words and contains the qualities of language and writing skills we want the student to admire and therefore emulate. For, once the student learns to respond to the freshness, economy, and evocative power of the language of literature, he has the best standards for judging his own writing. No amount of learning to parrot the rules of rhetoric can give him this kind of judgment. Before the student can understand the writing process, he must learn to appreciate the skilful use of language, the effective exploitation of its resources, that is, to understand why the poem, the play, the novel is put together as it is, how it succeeds in communicating what it does. Thus language, literature, and composition become the one world of English.

ENGLISH 11 (LANGUAGE)

A sequential study of the language is particularly difficult to achieve because all aspects of language are involved whenever it is used or examined and described. In every grade, spelling, punctuation, diction, grammar, inflection, pronunciation, usage, rhetoric, history of the language, and semantics and logic make their constant demand on the linguistic skill and knowledge of the student. Frequently, however, some of these aspects, spelling and grammar for instance, get more attention than they deserve, and consume time better used for instruction and practice in speaking, writing, and reading. Hence, a sequential programme of language must not only maintain a balance of all aspects of language, but give the content of each grade a focus of its own. For this reason, the special emphasis in Grade XI is on the history of language and on rhetoric and in Grade XII, on semantics and logic.

Prescribed Text-books

(1) Pierce, James L: Writing: Unit-Lessons in Composition, Books 3A or 3B or 3C, Canadian edition (Ginn)

(2) Looking at Language, (Gage)

It is important to note that text-books are changing in their function as teaching and learning aids. While they may in some cases have been written to reflect the author's ideas of what a course should be, their adoption as prescribed texts does not necessarily imply prescription of the author's idea of a course. Good texts can be used in a variety of ways. Good teaching should not depend upon following the pages of a text from cover to cover. The texts provided for this course contain resource material related to the purpose and content of the course and appropriate to the maturity of the students. Teachers should feel free to select and use this material as they think best.

A list of selected references for teachers is given at the end of this guide.

Time Allotments

One of the principles on which English 11 is based is that there should be as close a fusion of language and literature as possible. For planning and teaching purposes, however, some consideration must be given to the apportionment of time.

It is recommended that the time allotted specifically to the language element of the course be not less than 40% and not more than 60% of the total instructional time available. Decisions on this matter will be the responsibility of the teacher and should be based upon his assessment of the abilities and needs of the particular class being taught.

Objectives and Content

The content of every good language programme concerns itself with the realization of a double objective - the development of knowledge of the language and skill in its use. In such a programme it cannot be taken for granted that the possession of the one assures the other. Grammarians are not necessarily effective speakers or writers, and skilful performers often have little knowledge of the language. The main objective of the programme is based on the premise that every educated person must have something of both if he is to think clearly about his human environment.

The following sections summarize the recommended content and learning activities designed to achieve this objective:

I Knowledge of the History of the Language

At present, the immediate problem of knowledge in English is to provide the student with an opportunity to get an accurate view of language through the study of its history. To begin the course with the history of the language has many advantages. First, because history touches on all aspects of the language, it provides the facts for establishing enlightened attitudes towards grammar, usage and the problems of meaning. Secondly, and more specifically, it helps to explain English spelling and pronunciation. Thirdly, it provides many opportunities for studying and appreciating the skilful and artistic use of language in literature. For example, the historical study of language can be correlated with the study of the language of Chaucer and the language of Shakespeare. Changing attitudes to language can be identified in the literary styles of neo-classical and romantic writers. These, in turn, can be compared to those apparent in the language of contemporary writers. An examination of metaphorical language in the expression of ideas and emotion can reveal how new experiences bring new metaphors into literature, and into language generally.

This special emphasis on the history of English can help the student to appreciate the skill with which writers of every generation have used the language of their day, and should inform him about the essential arbitrariness of language usage and its susceptibility to change.

Finally, even an elementary knowledge of the history of his language will help the student to accept his responsibility for using it with precision and sincerity, avoiding the common weaknesses that tend to corrupt the language.

II Writing

Writing is an activity in observing, remembering, and thinking. The student must first be encouraged to increase his stock of ideas through reading, listening, observation of the world about him, and analysis of the world of his own consciousness. The first task of the teacher, therefore, is to increase the perception of the students, to help them to remember significant experiences in their own lives, and to help them bring the hinterland of their own consciousness closer to expression. Their memories can be stirred by frequent discussion of their outside reading and their personal observations.

Because a writing programme must involve the student, the keeping of a "writer's notebook", something like an artist's sketchbook, can help to develop the discerning eye and ear, stimulate thought, and provide material for first-draft writing. He could, for example, accumulate notes in a random, spontaneous fashion. He might, instead, use a system, grouping his observations under various categories: people, interesting words, interesting ideas, reading and so ad infinitum. In either case his powers of observation and selection will be exercised, and his awareness of the world increased. Such preliminary activities are the source of substance, particular point of view, and finally the desire, from which stems writing, including great literature.

The second, more formal aspect of writing (concerned with detailed writing out of particular ideas, experiences or feelings) requires an awareness of the finality of writing as a means of communication, and of the necessity for expressing ideas clearly and emphatically. Here it is necessary for the student to understand the reasons for applying the principles of rhetoric. Among these principles are the following:

1. The necessity of finding for a specific reader a specific idea which can be adequately developed within the limits of the writing assignment.

2. The necessity of finding the appropriate organization which a coherent development of the topic demands.

3. The necessity of using appropriate and precise diction to maintain consistency of tone and point of view.

4. The necessity for sentence variety in length and structure.

5. The function of figurative language, repetition, parallelism, balance, allusion, euphony and rhythm for clarity, emphasis and general effectiveness.

6. The necessity for punctuation.

A. Suggested Activities

To fulfil the objectives of English 11, student writing activities should require the student to apply his knowledge of the language, the literature and the skills of composition - in other words, to demonstrate that his study of English involves all three. In some cases, the activities may demand the use of only two of the three.

The following activities suggest ways in which the three-part world of English may be demonstrated.

1. Activities related to literature

(a) The use of specific parts of speech

(i) Discuss the effectiveness of concrete nouns in poetry. Then read, for example, a sonnet by Wordsworth or a poem by Whitman to note how the concrete nouns contribute to the total idea.

(ii) Read the following stanza from Gray's Elegy:

> Let not Ambition mock their useful toil,
> Their homely joys, and destiny obscure;
> Nor Grandeur hear, with a disdainful smile,
> The short and simple annals of the poor.

Discuss the different perspective created by the use of abstract nouns.

(iii) Write a composition in which concrete illustrations are substituted for the abstract words in the Gray stanza.

(b) Write a paragraph showing how the connotation or allusions enhance the mood, the tone and the total meaning of a poem. For example, read "General Booth Enters Heaven" or one stanza from "The Eve of St. Agnes" and show how the words contribute to the total impact of the poem.

(c) Compare and contrast two poems of different periods to show different attitudes to language.

(d) Read a selection (a short story or a novel) which is told from different points of view. Discuss the probable reasons for the shifts, then have class write compositions to show the importance of both physical and psychological points of view to a particular topic; for example, a topic such as "the first snowfall as seen through the eyes of a five-year old boy; a bus driver, a postman". As well, have the class write a further composition on the same subject treating it as a Department of Highway's report.

(e) Have students read a novel outside of class. At the first class meeting, have students write a short composition commenting on a brief critical statement made about the novel. These compositions are collected but not marked by the teacher. At the second meeting, begin discussion in small groups by having each student read his composition aloud and then let the group discuss each one. At the third meeting, hold a general discussion of techniques used to produce the novel. Finally, return the original compositions with instructions that the students take them home, revise both the structure and ideas, and rewrite. Both copies to be handed in the following day but only the revised version to be marked by the teacher.

(f) Teach composition as an act of composing by drawing from poems already studied models which illustrate the function of sentence patterns and emphasis. For example, read poems consisting of a single sentence where the main idea comes at the end as in Sandburg's "To the Ghost of John Milton" or Keats' "When I have Fears ...". Or read a poem containing sentence fragments as in Masefield's "Cargoes", to discover the emotional effect of such structure . Have class write either a poem or brief composition imitating the pattern.

2. Activities Related to Rhetorical Skills

(a) Divide the class into small groups of five students. As a group, they formulate a statement about some current issue within the school or community, then draw up a list of appropriate supporting evidence to persuade the reader. Finally, each student writes his own composition.

(b) To provide a specific audience-reader for the writer, ask a colleague teaching the same course to participate in an exchange of compositions for evaluation by members of his class. To ensure it is the composition and not the student that is being evaluated, each one chooses a nom de plume known only to the secretary of the class. Students decide on topics of interest to the other class, then each student writes on one, revises and re-copies. The final versions, identified only by nom de plume, are then given to the other class. Each student receives a composition, reads several times and then writes a comment on it. Next, divide the class into groups of five where each student reads his paper and his comments aloud. The group discusses both the paper and the comment, adding further comments. When all five papers have been treated in this fashion, the group selects the best one.

The best of each group is then read aloud to the entire class for further comments and a final rating. The papers are then returned to the other class where the best three are read aloud before the secretary divulges the real name of the writer. The procedure may require up to three periods but it does emphasize the need to keep the reader in mind when composing and the need for careful revision.

(c) Ask students to bring the "Letters to the Editor" section of the newspaper to class and select one letter for analysis of structure and point of view, or the use of fact and opinion. Students then would write an answer to the letter pointing out its strength and weaknesses in structure as well as content.

(d) Provide the students with a group of opening statements on the same subject but written in different patterns to demonstrate how the word order and pattern indicate the focus of the writer's plan. Students subsequently do the same thing for a composition of their own.

(e) Encourage students to keep a scrapbook of quotations they have discovered from reading or listening. Following each quotation they should give their specific reasons for choosing the piece of writing. This activity could supplement their writer's notebook.

(f) Give the class all of an article or essay except for the opening or concluding paragraph. Students supply their own version of the omitted paragraph and then compare theirs with the original.

B. Revision

Since careful revision of content and structure produces good writing, students must be shown how to revise. They must understand that revision is a necessary part of the effective writing process and that it must be done before a paper is submitted.

One of the chief responsibilities of the teacher of writing is to teach students to submit only their best effort. The teacher may accomplish this by ensuring that students have ample opportunity to prune, improve and polish each assignment before he is faced with the task of reading it and assigning it a grade. Particular assignments in revision should supplement each rhetorical principle being practised by the students. Much of the teacher's correcting will thus be eliminated before the final copy comes in.

It is more valuable for the student to write fewer pieces and to revise each several times than to complete more pieces which have had only cursory proof-reading. Correcting errors after a grade has been assigned to a paper offers little incentive to the student in the long run, though it may have an occasional place in instruction.

By placing emphasis on one writing problem at a time, the teacher can provide students with manageable goals for revision. A planned programme in revision throughout the year, however, would be varied and developmental. Students will need more than theory. They will need demonstration. Teachers might provide samples of student writing along with revised versions illustrating the particular technique. It is not enough for students to learn to correct errors in isolated sentences, nor is it sufficient for them to identify the more forceful sentences from pairs of sentences out of context. Revision aims at more effective expression of the writer's ideas; consequently, any alteration must be closely related to his purpose. It is only within the framework of his paragraph and his ideas that a student will find any revision meaningful.

Some Suggested Activities for Revision Programme

(1) Show the students that emphasis in revision is on what the writer has to say - the substance, the detail to support, the words chosen to convey it; that revision does not mean merely correcting punctuation and spelling.

(2) Read excerpts from writer's biographies, letters, etc. to show the writer's struggle to unify form and ideas.

(3) Show students the first and second drafts of a work by a competent writer. (There are versions of the Gettysberg Address which repay study).

(4) Edit ruthlessly the rough draft of one composition to demonstrate how to overcome the weaknesses. This might be the second assignment of the year.

(5) Write two versions of a paragraph and ask the students to give reasons for the one they prefer.

(6) Have each student prepare a statement of fact with the supporting details he plans to use. Ask the student to tell the group what he plans to do with his rough outline. Class may then offer suggestions and question any doubtful issues before the student writes. The teacher may also read the rough draft and make suggestions. The finished product will then have been better conceived and polished.

(7) Give class a sample paragraph for revision - preferably a student sample which has specific weakness in one writing skill under study; for example, word choice.

(8) Near the end of the year have each student revise and polish a paper that was written earlier in the year. The chosen paper should be one that is worth rewriting.

(9) Use the opaque projector for a number of student compositions which demonstrate either weakness or strength in revision.

(10) From student compositions found to be particularly useful in demonstrating revision techniques, prepare transparencies for the overhead projector for use throughout the year.

III Oral English

Oral English involves two necessarily complementary activities, speaking and listening. Since these two activities represent about eighty percent of all normal "communication activity", and since it is rare that either is naturally effective, it is essential that the student be given training in both.

A. Speech

(1) Content

General - The major responsibility for the success of an oral communication lies with the speaker. He must know how to use the instrument of speech in a manner suitable to the needs of the occasion. Thus, the purpose of a speech programme will be to teach the relevant skills.

Specific - This part of the programme will be not merely a course in voice production, elocution, or public speaking, but by training the student to speak accurately, melodiously and rhythmically, it will stimulate the imagination, and increase the appreciation for good English.

Voice Production - breathing, articulation, intonation, phrasing, emphasis, pacing.

Body Action - (non verbal communication) - posture, gestures, facial expression - each affects the meaningful content of an utterance.

Speaker-Audience Relations - eye contact, volume, tempo, appropriateness of the material.

(For elaboration of these skills, see Henderson, A. M. (Mrs.), GOOD SPEAKING, Pan Books Limited, London, 1963).

(2) Activities

All normal class activities involving speech should require clear articulation of standard English. Asking and answering questions, conversations, special interviews will all provide opportunities for speech instruction and improvement. In addition, there are special activities useful for speech instruction.

(a) Speech-making

(i) At regular periods have students given short, informal prepared speeches on subjects arising from literature or from areas of special interest.

(ii) Do the same but for extempore speeches.

(iii) Occasionally, require a more formal speech or report of 4 - 6 minutes.

(b) Have pairs of students engage in a coversation or an interview. Then have the rest of the class suggest what might have been said or asked.

(c) Use the panel-discussion technique as the vehicle for prepared speeches. Make sure that the whole class is involved by requiring each member to formulate questions, or make comments.

(d) Have a formal debate if a suitable subject presents itself.

(e) Oral Reading - students should regularly read their own written work to the class. They should also come to class prepared to read the literature assigned for the day - stories, poems or non-fiction. Regularly they should be given sight work for oral interpretation.

(f) Dramatization - offers excellent material for speech work. Again, prepared and sight readings from texts and from originals can be used.

(g) Choral Reading of Poetry.

B. Listening

(1) Content

The general objective here is to increase the listening skills. It is not good enough merely to say "Pay attention"; "Now this is important": the student must be taught how to listen.

Listening is an active, not passive, process, by which the listener understands what he has heard. Even if the student is only aware of his possible listening deficiencies, he will listen more efficiently than before. It may also be noted that improved listening abilities can improve performance in both reading and writing. Some mastery of the following techniques will ensure improved listening, with direct benefits in all aspects of oral communication.

(a) The listener is responsible for how much he gets from a speech. Further, he should know that by the way he responds to a speaker, he either increases or decreases the speaker's efficiency, and thereby affects his own chances of learning or pleasure.

(b) The listener should be aware of the non-verbal aspects of communication - speed of delivery, pauses, gestures, expression, voice quality - all affect the basic meaning in the words.

(c) There are useful techniques for improving listening:

(i) Find a personal area of interest - "What can I use?"

(ii) Judge the content, not the delivery.

(iii) Do not be diverted by emotional words (learn to recognize words that emotionally affect you).

(iv) Listen for and write out the central ideas.

(v) Take notes flexibly, using either summary (precis) or outline technique (not all speeches are organized but must have an introduction, a statement of purpose, a body of evidence, and a conclusion).

(vi) Resist extraneous distractions.

(vii) Concentrate more when the material is strange or difficult.

(viii) Since average speech is about 100 to 125 words per minute, but thought at least four times as fast, avoid boredom by summarizing what has been said;

by anticipating what will come; by evaluating facts, ideas, evidence and by evaluating tone, gesture, expression, emotional words - (for elaboration see Nicholls, R. J. and Stevens, L. A. "Are You Listening?" McGraw-Hill, 1957).

(2) Activities

(a) Specific practice in note-taking of the two kinds listed above. A useful exercise to show how easily we forget what we hear is to have the students make notes at varying times during and after a speech. The farther removed, the less accurate.

(b) Written work can be integrated with all oral work. Have a student read his own composition, or that of another student, while the rest of the class takes notes.

(c) Have paired students interview each other on appropriate subjects of general interest (sports in school, best singer, careers). Have class evaluate questions and answers.

(d) Demonstrate by secret arrangement with the class, the devastating effect of "non-listening" on the speaker. (Several students not in on the secret will be asked to prepare a short talk on selected topics. During the speeches, the "prepared" class progressively ceases listening.)

(e) Tape talks of increasing difficulty to show the need for intense concentration when the material is strange.

(f) Give specific practice in following directions.

(g) Give specific practice in "single hearing" situations to stress the need for active listening.

(h) Read a description, have students visualize it by drawing their impression.

(i) Read a short formal speech, but leave out parts (introduction, thesis, evidence, conclusion) and have the students speak or write the missing section. (This exercise encourages the student to recall what has been said, and to anticipate what will come). Then read the whole speech, allowing students to criticize their own work, and/or that of the original.

(j) Have students at regular intervals select an effective sentence or passage from what they have seen or heard, and explain to the class the reasons for the choice.

(k) Read (at the same speed - moderately quickly) several passages of increasing difficulty, then ask questions on

each passage, to show the need to adjust speed and clarity to suit the difficulty or strangeness of the material (or when extraneous distraction is present).

(l) Read sections of dialogue or drama without changes of tone or other interpretive techniques to show the need for transition (one idea, one speaker to the next) and intonation.

(m) Use dictation of ordinary speech, dialect, deliberate distortions and technical instructions to show the need for careful listening.

(n) Send half a dozen students from the room. Tell an anecdote, or give some information, to the class. Invite one student back. Appoint one student who heard the story to repeat it to the first arrival. Then let second student in, and have first student tell him the story. Continue till all six are back in class. Compare the last version with the original one to show how listening can alter meanings and events.

C. Testing Oral English

Testing and grading is necessary to make the student aware of the importance of oral work, and to give him a standard by which to judge his own progress. No less than 15% of the total English mark should be based on oral work.

Though the grading procedure (superior, acceptable, unacceptable) suggested for the Junior Secondary Programme is adequate, it should be interpreted in terms of specific marks, as follows: superior (11-15), acceptable (6-10), unacceptable (0-5).

For judging the general oral competence of the student the teacher might be guided by the following criteria: intelligibility, vitality, pitch, tone, volume and standard pronunciation.

There are several ways of assessing oral competence. Short, frequent tests and the testing of small groups may prevent an undue amount of time being required for this purpose.

(1) Build up a mark from formal and informal tests and class-room activities throughout the term or year. This mark will be based on the specific activity and skill taught at a given time.

(2) Use formal tests at set periods:

(a) Comparison of student's speech on tapes made at the beginning and the end of the year.

(b) Conversation/interviews with the teacher.

(c) Formal speech and listening tests based on the activities

of the term. The use of tapes may save teacher time.

(d) Interpretation of written work, at sight or prepared.

(e) An unannounced listening test based on a class lecture (say, on literature) by the teacher; this test to be given immediately after, or several days after, the actual talk.

ENGLISH 11 (LITERATURE)

I INTRODUCTORY STATEMENT

In Grade Xl the principles established in the three previous years should still obtain: emphasis on appreciation, development of skill in analysis and evaluation as well as in comprehension, encouragement of individual response, focus on the literary work rather than information external to it, and the development of the students' ability to speak and write intelligently about literature. The teacher should also elaborate on the concepts which have already been introduced: those concerning narrative (Grade VIII), literature's five basic forms (Grade IX), and theme (Grade X). The new concepts to be developed in Grade Xl are concerned with understanding the impact of antecedent literature upon any work: the effect of subjects, ideas, forms, language, symbols in the literature which precedes any selection we may read. The added insight and enjoyment in reading Lord Tennyson's Ulysses provided by a knowledge of Homer's Odyssey is only one very obvious example.

To provide the range of material required for a study of changes in form and content, selections spanning over 3000 years of literature - from The Iliad to The Lord of the Flies - have been made available. Works have been chosen which may be related to three central topics of perennial interest to writers: "Man and War", "Man and Society", and "Man and the Unknown". Various classroom approaches may be employed, but if the teacher selects materials concerned with a single subject and relates them in time, it becomes possible to examine changing points of view and developing traditions of form and language. For example, by comparing the attitudes to war evident in The Iliad, Henry V, and The Red Badge of Courage, the reader can discover the classical interest in the influence of the gods and fate, the Renaissance concern with the responsibilities of the king to the state, and the contemporary focus on man's victory over his own weakness.

More specifically, the teacher should present his course to develop four basic concepts. Students should realize that some subjects and issues have concerned writers since the beginnings of our literature -- war, love, the unknown, death, the future -- subjects which have a great significance for everyone, and reflect the human condition all men share. Students should realize that over the centuries certain forms and ideas have become traditional in literature, certain ideas about each subject established and repeated until they become conventions as did the various forms of non-fiction, of poetry and drama, and more recently of the novel and short story. Students should also understand that all writers respond to these traditions of form and theme although their responses are personal and often diverge from the tradition. "No writer has his whole meaning alone", T. S. Eliot has said. The writer moves within a tradition; but if he is great, he shapes it to his own purpose and genius. As the traditional associations may enrich a work, so the unique features may enliven the evolution of literature. Finally, students should realize that the writer's response to his environment reveals a great deal about the writer, his times and his language. By examining the work closely the student can interpret what is implied in the text and determine the assumptions upon which it seems to be based. Northrop Frye has described

literature as one universe; the purpose of this course is to help students sense the existence of that universe in the books they read.

The course may be organized in a variety of ways to develop the concepts without sacrificing the integrity of the individual work. After reviewing the concepts accumulated during the previous grades, the teacher may plan to teach at least one sequence of works written in different historical periods but concerned with a common topic. The recurring patterns in these works may be studied in chronological, reverse or random time-order. In the second half of the year the process may be repeated with another sequence of works related to a different topic, or the teacher may employ any organization he feels could effectively achieve the aims of the course: studying individual works, using incidental works for historical contrast, comparing works in similar form, tracing the development of a form (e.g., short story, ballad) or idea.

It is expected that each class sill be taught differently, and will likely study different materials, variation being based on the teacher's preference and on his assessment of what is most suitable for his classes. Modification for slower students, for instance, may be achieved by teaching only selected parts of some books (e.g., The Iliad) by modifying the number of selections studied, by modifying the intensity of the coverage, by selecting the less challenging books, by raising problems about the selections which are suitable to the level of the class, and by emphasizing the short selections.

Ultimately, the success of this course rests solely with the teacher. It is crucial that he exercise professional insight in interpreting the objectives of the course, in selecting the most appropriate materials for study and in devising the most suitable classroom approach. Only then will it be possible to achieve the major aim of these courses: the preparation of all students, regardless of ability, to seek out, read and appreciate well written books when they are no longer being supervised.

Summary of Concepts for Grade XI

Some topics and issues have concerned writers since the beginnings of our literature.

Over the centuries certain forms and ideas have become traditional in literature.

Writers respond to traditions of form and theme, although their responses are personal and often diverge from the tradition.

The writer's response to his environment reveals a great deal about the writer, his times and his language. The nature of these responses in various periods is an interesting study in contrasts.

II COURSE OUTLINE

Prescribed Textbooks

(1) Martin (ed): Man's Search for Values (Gage)

(2) Shakespeare's Plays ("Macbeth", "Richard II", "Henry V", "Richard III") (Department of Education)

(3) Rieu: The Iliad (Longmans)

(4) Golding: Lord of the Flies (Queenswood House)

(It is permissible to order each of the following titles providing the total number of books ordered does not exceed the number which would be ordered for two titles under the "B" issue requirement.)

(a) Four Novels ("Youth", "The Bridge of San Luis Rae", "Dr. Jekyll and Mr. Hyde", "The Grass Harp") (Dent)

(b) Voaden (ed.): Human Values in Drama ("The Matchmaker", "Mr. Arcularis", "Offshore Island", "Rebel Without a Cause") (Macmillan)

(c) Knowles: A Separate Peace (Book Society)

(d) Bradbury: Martian Chronicles (Doubleday)

(e) Crane: Red Badge of Courage (Longmans)

(f) Buck: The Good Earth (Random House)

Time Allotments

One of the principles on which English 11 is based is that there should be as close a fusion of language and literature as possible. For planning and teaching purposes, however, some consideration must be given to the apportionment of time.

It is recommended that the time allotted specifically to the literature element of the course be not less than 40% and not more than 60% of the total instructional time available. Decisions on this matter will be the responsibility of the teacher and should be based upon his assessment of the abilities and needs of the particular class being taught.

Planning the Course

As in English 8, 9 and 10, the individual teacher is responsible for interpreting the course of studies and developing from the materials provided a specific course aimed at achieving for his particular classes the maximum realization of the objectives of the course. The material in the following sections concerning the approach to the theme of English 11,

Search for Values, is not meant to be prescriptive; neither is it to be considered an outline for teaching. It indicates a direction and a method that may be helpful to teachers in developing their own methods and approaches.

In this course, the teacher is expected to extend the development of his students in all aspects of literature. The major emphasis, however, should be placed on one aspect of the general theme of the search for values, namely: Man and War, Man and Society, or Man and the Unknown, as it is revealed in varying periods and different forms of literature. It is not intended that the course should be taught as a chronological study of literature. Although the works selected for study should represent whenever possible every period, they need not be taught in a pattern but rather chosen for their appropriateness for providing comparison and contrast of attitudes as well as literary techniques.

Assuming that about 1/7 of the classroom time is given to English, the teacher - after allowing 12 - 15 periods for review and testing - has a total of approximately 140 periods for English. If about one-half of these is allotted to Language, the teacher has 75 periods left for the study of literature. In allocating the time, the teacher should devote a two weeks minimum and three weeks maximum to any single major work such as drama or a novel.

The following outline is a suggested minimum course. The teacher will be able to deal with many more selections than the number suggested below. He is free to shift the emphasis but should not omit any one literary form.

Scope of Content

The Iliad (The less able student may study selected parts only)

Lord of the Flies

One Shakespearean play

One modern drama

Two other novels or one novel and two novellas

Fifteen poems

Fifteen non-fiction prose

Seven short stories

Although the teacher may select one topic from the anthology, Man's Search for Values, for example, "Man and War", as the basis for the English 11 course, he should also make provision for time to explore other works concerned with the topics "Man and Society" and "Man and the Unknown" to the extent deemed suitable for his class.

III WORKS OF LITERATURE IN THE CONTEXTS OF MYTH, HISTORY, TRADITION, AND THE DEVELOPMENT OF FORMS

Introduction

As in previous years, the prime concern of the literature course is to increase the student's ability to understand and appreciate particular works. To aid him in achieving comprehension and appropriate response, the methods emphasized in Grade 11 are comparison (and contrast) between works as well as the relation of each work to the growth of particular literary traditions. To facilitate these processes, works of similar topic have been selected for study as representative of different periods of history whereby students may recognize the recurrence of certain themes, however their expression may differ.

Although the contexts in which the works are placed are historical and developing; the focus of the student's attention should be the particularpiece of literature, not its surroundings, so that he may see it primarily as a creation in its own right. The context should be shown inductively, as far as possible as it is revealed in the work, in preference to the deductive process of explaining the background and setting the work into that. The approach from the work helps to show how it gains depth and richness by its assimilation with the spirit of the age which saw it come into being. The result should be a deeper appreciation of the individual work as well as the gradual development of understanding of what it means instead of being asked to assimilate abstract generalizations about it.

Works from different historical periods reflect, even while they help to modify the outlooks of the ages that saw them come into being. Thus, The Iliad emphasizes the leaders, the heroes, the political situation while giving to the commoner like Thesites a subordinate role; The Red Badge of Courage, on the other hand views war through the eyes of the private soldier. Then too, classical works lay stress on mythology while those of the modern period tend to be naturalistic. Pieces originating in the same era, moreover, have a common stock of experience to draw on so that a play by Euripides and an epic by Homer, for instance, whatever their formal differences and however different the attitudes they express to the gods, are able to take for granted a knowledge of these gods and use that knowledge as a basis for communication in a way that a modern writer, Golding, for instance, cannot do.

Particular literary forms, too, tend to be characteristic of certain ages: for example, the epic is typical of early, the tragic drama of mature classical Greece; in Elizabethan English literature the greatest achievements, likewise, belong to the stage, while the last two centuries of our literature have been marked by the growth and flowering of the novel. Recognition by the reader of what is traditional and what is individual in a work, and his acceptance of the fact that what is unique in one age may well become traditional later helps to deepen his understanding both of the work and of the age in which it was created. He may, for instance, come to see why myth has played such an important role in the literature of earlier periods and be brought to realize that each age tends to create its own mythology, and with such realization may come the desire to know more about myth as a human creation.

Myth

A myth is a traditional or legendary story, usually involving some superhuman being, referring to events which are alleged to have happened, and people or animals who are alleged to have existed. Frequently the story concerns the origin of the world or some feature of it, and often involves an attempt at explanation. By extension, the term is now sometimes applied to widely-held social attitudes (e.g., trust in the common man or dependence on the strong man). A group of related myths is a mythology: for example, Greek, Norse, or Arthurian mythology. By a similar widening of meaning mythology can be a term applied either to the beliefs of a society or part of it -- the mythology of democracy, of America, or of the South, - or it can be applied to the characters and events of an author --the mythology of Blake, Yeats, Melville or Faulkner.

Myth seems to be the earliest form of human consciousness. It may have begun as the words of story which accompany the imitation of natural or social events for the purpose of trying to control them in magical dances or rituals. Myth involves both misinformation (superstition) about the nature of things and a powerful projection of human reaction to nature and society. Thus the word "myth" has two senses - "illusory or erroneous" and "imaginative and revealing". In literature, released from the practical context of magic, myth provides emotional order and insight into human feelings, character, and relations. There are many theories - social, psychological, and religious - as to why it has this power. Relating the characters, events, and images of literary work to myth and mythology in any of the above senses frequently throws light on the ideas and attitudes embodied in the work.

History

The events and characterization of history fall within the possibility of verification from written records and have more or less basis in fact. Some myths contain reference to the historically knowable, so history and myth frequently overlap. In literature, history serves much the same function as myth. It provides a body of recognizable stories, characters, ideas, and meanings for words and symbols. Myth and history together form a world of meaning to be drawn upon, a language of larger references to be controlled and organized in the language of speech and writing.

We can learn much about history from both myth and literature. Both the myths of the Norsemen and stories of Kipling tell us much about life in their respective societies. This learning about history is a very valuable secondary insight from literature, but should not be regarded as a primary purpose in teaching literature. More important is the insight it gives into life through symbolic experience.

The other side of the history-literature relation is the aid that knowledge of history can give to the understanding of literature. For example, a realization of how the Tudor monarch protected the freedom of his common people in return for their support against the feudal nobility helps us to understand better Shakespeare's concern with kingship. In literature, however, this knowledge is not gained by a series of lectures on Elizabethan history, but by study of the appropriate plays of the Shakespeare canon. In its turn, too, this view of kingship may be

contrasted with that which Homer expresses on the subject of Agamemnon in The Iliad.

Tradition

In addition to drawing on myth and general history, literature draws upon its own traditions with respect to its forms and their treatment. The epic, for instance, has a traditional subject matter and a set of conventions, a description of which can be found in encyclopedias and works of literary criticism. There are, likewise, traditions governing tragedy that serve to regulate its generic development so that it is possible to see a line running from the tragic writers of ancient Greece, through Shakespeare, to moderns like Arthur Miller and Tennessee Williams. Sense of tradition helps to impose control of works of literature by providing a frame of reference for judging original expressions of imagination in terms of those already existing. In this light, the modern novel has an affinity with the prose romance, with travel tales, and with the epic.

By comprehending the effects of myth, history, and tradition on literary works, the individual becomes better able to draw maximum benefit from his reading. These elements, along with the language used by the creative author, are the basis for literary communication, and with them the developing reader should develop his familiarity.

Summary

In Grade XI the framework in which individual works are considered is the growth of tradition round a number of topics. Tradition includes the characteristic ideas and attitudes of the society in which the work was created, the myths available for their expression and elaboration, the natural and historical context which emphasizes particular types of character and imagery, and forms of literature as developed to be suitable to society and its writers. All of the above are to be regarded as varying from society to society and developing through history. None of them are to be considered as important in themselves. They are to be taught to the degree in which they help reveal the significance of each particular work. The course is not a course in social history as reflected in literature, of the history of literary forms, or of the history of ideas. It is, rather, a course in which relatable works of literature show how men and societies have reacted to similar problems and developed suitable modes for expressing their reactions.

IV TEACHING SUGGESTIONS

Man's Search for Values

It cannot be overemphasized that the appreciation of a work in all its aspects is the central concern of a literature course. To reach the goal of full appreciation requires, however, some structure within which the work can be studied. Therefore, to give focus to the students' programme in Grade XI, it is suggested that literature be viewed in part as an author's (or a character's) search for values. The study of this search should not become an activity in which the student compiles a list of "values", so

much as a tracing of the literary artist's struggle to explore his own values through his writing. Certainly other aspects of study are equally important - the study of plot, character, language, and literary techniques - but for Grade XI the emphasis should be upon the patterns of change in literature.

For such a study the following three categories are suggested as a basis for organizing selections: I Man and Society, II Man and War, III Man and the Unknown. Naturally, each of these topics is closely related, but if the focus is kept relatively narrow, each can be useful as a subsection of the omnibus theme, Man's Search for Values. If, for example, The Iliad is looked at as an early novel about war (it is of course more than that) and The Red Badge of Courage as a recent record of war, the student will gain insight into structure and form through comparison. Likewise, seeing Lord of the Flies and Richard II as two views of man's response to society's values should help the student focus his attention on at least one essential undercurrent in each work.

The following statements attempt to elaborate on these three categories.

Man and Society

All literature rests on human experience. In other words, literature is centered on man's activity in a society. No man, not even a hermit, lives completely separated from society's formative pressures. Thus Robinson Crusoe living alone and outside society, nevertheless brings to his island the values of the society he experienced in his youth. His ties are real in spite of physical isolation.

Although society changes, man's involvement in it, whether in Athens, the tribal village, the deserted island, or the metropolis, remains paramount to literature and to him. He is tied to persons, to institutions, to folkways and to governments. His work, his play, his religion are all manifestly social.

Literature usually reveals the response of an individual to the conforming pressures society exerts. Often through the eyes of the dissenter, the misfit or the prophet, the reader has a chance to explore the values a people have come to hold. Since literature seldom apologizes for society's claim to set standards of behaviour, it offers a chance for the student to explore vicariously such important matters as work, love, and morality.

Suggested Focus

1. Consider man's varying response through time and society to:

   (a) Man and work - agricultural, industrial, commercial, service.

   (b) Man and religion, morality.

   (c) Man and politics, law, business.

(d) Man and love, marriage, family.

(e) Man and land, building, topography.

(f) Man and play, leisure, comfort.

(g) Man and status - financial, racial, political, class.

(h) Man and the arts.

2. Consider the conflict resulting from man's need for individuality and his need for society.

3. Consider the ideal man in any society. His role has varied from prophet to revolutionary, artist to warrier, philosopher to Beau Brummell, explorer to actor. His attitudes from boldness to humility, wisdom to irrationality. Ideal woman too, has held many roles, from beast of burden to queen, virgin to courtesan.

Note:

Lord of the Flies is a novel which offers many insights into this topic. A microcosm of the world, the society the boys erect suffers most of the agonies which have plagued man.

Man and War

Since war is often the culmination of a great movement in history and a turning point in the development or degeneration of a whole culture, it is a natural subject for heroic works of literature and a magnificent backdrop for the drama of individuals struggling with the conflicting values of self-preservation and devotion to comrades, duty, country, the gods and even to history. In the enormous literature which is concerned directly or indirectly with this topic, there are widely divergent focuses of interest and many conflicting points of view expressed about the nature of war and the scale of values which does or should apply in such a situation. By contrasting different aspects of the treatment of this topic in works from different periods it is possible to see the development of certain attitudes toward physical conflict, and therefore, to read any contemporary work with a fuller understanding of the traditions to which it is responding. This topic is particularly significant in an age faced with the choice between "great societies" or nuclear holocausts.

Suggested Focus

The following list suggests certain aspects of war which may be compared in various works concerned with this topic:

1. Causes of war - the reasons for physical conflict.

2. Honour in battle - valor in the fact of death.

3. Loyalty - devotion to self, family, duty, country, God.

4. Loot - as the warriors' reward.

5. Victory or defeat - meaning of success and failure.

6. Consequences - results of defeat or victory.

7. Reactions of men - the picture of men in war created by the writer.

Man and the Unknown

From one age to another the limits to man's horizons have shifted. Yet no matter at what level his religious, philosophic or scientific sophistication has been, he has always faced the unknown at some point. The unknown can, in some instances, become the known. Scientific procedures have pushed the rim of knowledge further. But the unknown often lies beyond the realm of rational inquiry. In fact, for those concerns in which man is really interested such as the meaning of life, he cannot get the answers. He is caught by the paradox that while he moves forward to greater knowledge, his margins fade and his questions increase. He responds, therefore, in many ways. In literature we see his response to the unknown; we see his wonder and his fear, his exulation and his depression. In literature too, we see his many modes of perceiving mysteries like personal relationships. We see him thinking, feeling, imagining and dreaming.

While we should be cautious about presenting the topic and the responses of writers in convenient segregated classifications, at a certain point in discussion some classifying may help a teacher focus attention on a particular selection or selections. At the risk then of falling into an unfortunate dualism, it is suggested that for sake of convenience, the "unknown world" be thought of as having three emphases: the unknown world of the physical, the spiritual, and the human.

The physical world is considered here to be the earth, the solar system and the stars, the world of the animal, the world of machines. The excitement of discovering this world, whether it be body chemistry or polar icecaps has been recorded in much literature. From Youth to The Martian Chronicles authors have explored the physical world and have responded to the mysteries and the problems which it presents or will present in the future. Among other things, the spiritual world encompasses that realm which, is concerned with our ultimate questions - where we came from, why we live and where we go. These are the concerns of much of our poetry and most of our religious writings. They may also be found interwoven with other themes. Just as The Iliad, for example, is a record of war so also is it a record of man's concern with the spiritual unknown. The spiritual world is not limited to one particular kind of writing.

The human world is intimately connected with both the physical and spiritual world. It is sometimes useful, however, to consider it a world of its own. On the strictly human level man has always faced many unknowns. The relationships of human beings, the raw material with which much literature is created, is perhaps the unknown which most concerns each man. For example, A Separate Peace could be read quite profitably as a treatment of youth and war, or youth and society, or growing up, but it also can be

approached as giving an important glimpse into the unknown world of inexplicable human activity.

Our world then is finally unknowable. It remains as Santayana says, "a foreign thing and a marvel to the spirit, unknowable as a drop of water is unknowable, or unknowable like a person loved".

Suggested Focus

1. By comparing and contrasting note various attitudes toward the unknown:

   (a) Rational approaches to the physical world
   (Literature records many of man's intellectual and physical achievements in uncovering the nature of the hitherto unknown. In other words, by applying our minds to problems through the scientific method we have enlarged the world which can be known to us intellectually. We probably live in an age which puts almost unwarranted belief in the powers of problem-solving through science.)

   (b) Rational approaches to the psychic, artistic and spiritual world.
   (Literature again records man's facing of the less tangible worlds existing outside the physical. Literary criticism, for example, attempts to deal in an intellectual way with the imaginary creations of the poet, playwright, and novelist.)

   (c) Non-rational approaches to the many worlds.
   (Although it is probably true that no view of the world is strictly rational or non-rational, much literary response to the unknown has depended upon intention and feeling rather than intellect. The very fact that the emotional impact of a poem is as important to us as the underlying idea is evidence that literature is often understood through non-rational avenues.

2. Discuss how writers have responded

3. Discuss the reasons for discovery ending always in mystery

4. Discuss how the individual responds to understanding the unknown about himself.

LANGUAGE REFERENCE BOOKS

Note: The following list contains titles that will be of use to the classroom teacher. With one or two exceptions, they are not guides to teaching, but they do offer invaluable background material on usage, grammar, history of the language, and style. Most of them are easily obtainable; many of them are available in paperback editions. These books should be in all secondary school libraries.

1. Altick, Richard D., Preface to Critical Reading, Holt, 1956. A thoughtful approach to reading beneath the surface of writing. Particularly useful to the teacher who wants to become a better reader of what he is obliged to mark.

2. Bailey, Dudley ed., Introductory Language Essays, New York, Norton, 1965. A paperback collection of good essays on language of varying difficulty but designed generally for college freshmen.

3. Baugh, Albert C., A History of the English Language, Appleton-Century, 1936. A standard history of English. A full and readable text for reference purposes.

4. Bryant, Margaret M., Modern English and Its Heritage, Macmillan, 1950. A fairly standard history which contains useful material on word formation.

5. Dashwood-Jones, D., Patterns for Writing, Gage, 1960. A new approach to grammar, designed for use at the junior secondary levels.

6. Dean, F. L. and Wilson, K. G. ed. Essays on Language and Usage, Oxford, 2nd, 1963. Over 30 essays on a wide range of subjects and in a wide variety of styles. The essays are by established writers, and the anthology provides an excellent introduction to recent ideas on language and usage.

7. Evans, Bergen, and Evans, Cornelia. A Dictionary of Contemporary American Usage, Random House, 1957. The best equivalent of Fowler for American usage, - particularly good on the distinction between synonyms and for lists of cliches to avoid.

8. Fowler, H. W., A Dictionary of Modern English Usage, 2nd ed., rev. Sir Ernest Gowers, Oxford, 1964. Although somewhat dated, this is the standard work on the subject. Almost a requisite for anyone interested in English. (See also item on the following page).

9. Gowers, Sir Ernest, The Complete Plain Words, Her Majesty's Stationery Office, 1964. Concentrates on advice regarding choice of words. Most of the advice is lucid and useful.

10. Guth, Hans P., English Today and Tomorrow: A Guide for Teachers of English, Prentice-Hall, 1964. Up to date information and guidance for the teacher.

11. Hook, J. N., The Teaching of High School English, Ronald, 1959. More than anything else -- this is a methods book. It includes a collection of ideas and suggestions for use in the English class. Covers literature as well as language.

12. Holt, Alfred H., Phrase and Word Origins, rev. ed., Dover Publications, 1961. A British classic on the origin of familiar phrases.

13. Hughes, John P., The Science of Language, N. Y. Random House, 1964. One of the most comprehensive books about the study of language, written clearly for the layman.

14. Laird, Charlton, and Gorrell, Robert M., ed., English as Language, Harcourt, Brace and World, 1961, (W. J. Gage). This is a useful selection of material on the English language. The selections are from a wide range of writers in time. There are especially useful examples of dictionary entries.

15. Malstrom, Jean and Annabel Ashley, Dialects U.S.A., National Council of Teachers of English, 1963. (paperback). An adaptation for high schools of the latest material on American dialects.

16. Pyles, Thomas, The Origins and Development of the English Language, Harcourt, Brace & World, 1964. A detailed treatment stressing the phonological and grammatical development of the language. Excellent re British and American differences.

17. Quirk, Randolph and Smith, A. H., The Teaching of English, Oxford University Press, 1964. A good treatment of the subject of English in the light of contemporary knowledge.

18. Roberts, Paul, English Syntax, Harcourt, Brace & World, 1964. A programmed introduction to transformational grammar.

19. Robertson, Stuart and Frederic G. Cassidy, The Development of Modern English, 2nd Prentice-Hall, 1954. The best history of the language in one volume.

20. Schlauch, Margaret, The Gift of Language, Dover, 1955 (1942). A classic and readable.

21. Sanderson, James I. and Walter K. Gordon, ed., Exposition and the English Language, Appleton-Century-Crofts, 1963. An excellent anthology of 44 essays about language for freshmen students. Chosen also to illustrate expository writings.

22. Wilson, Kenneth, G., R. H. Hendrickson & Peter Alan Taylor, ed., Harbrace Guide to Dictionaries, Harcourt, Brace & World, 1963. An excellent collection of materials about dictionaries, how they are made, and what they contain. (paperback)